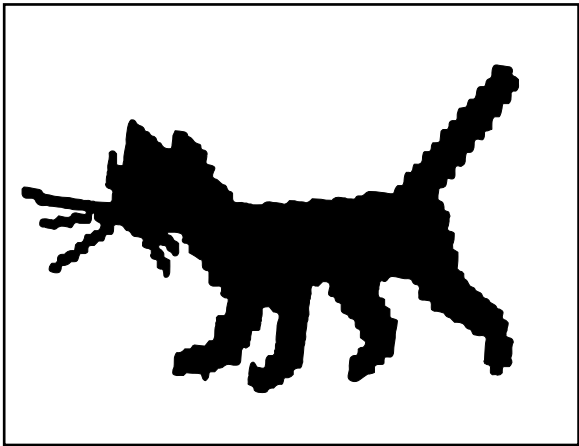


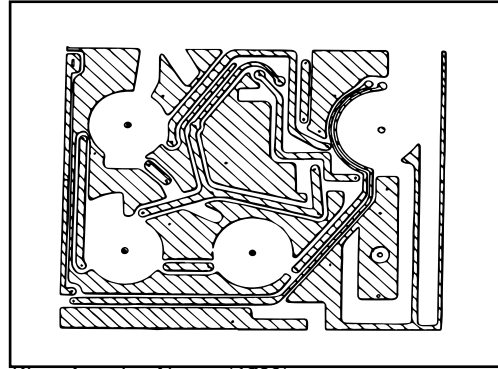
48"x40" Shipping pallet



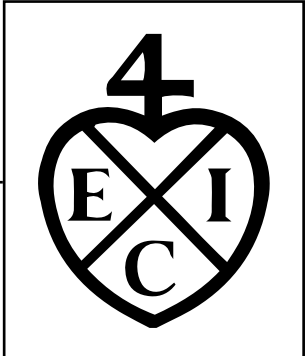
First edition of Kritik der reinen Vernunft



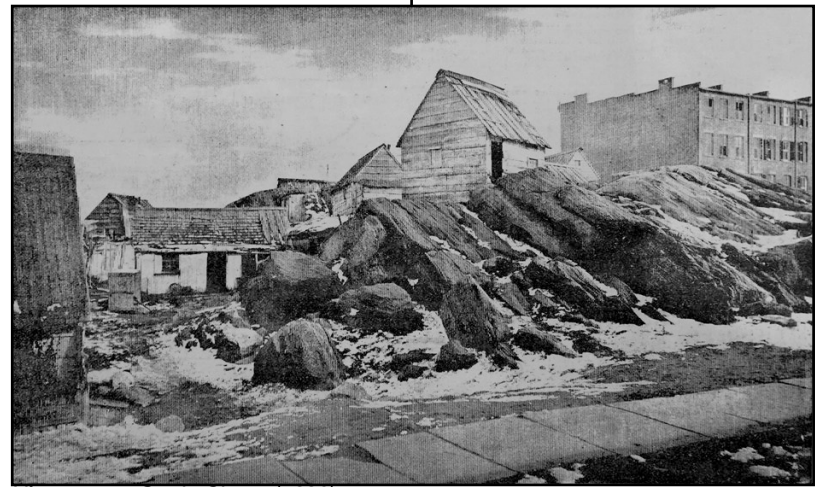
Courbet, L'Origine du monde (1888)



Klee, Angelus Novus (1920)



Postcard



Vincent van Gogh, Shoes (1886)

A faint outline of affection floats among the reels,
a breeze blown through sparks,
a mother, a daughter, yes, an ice cream and sand ashimmer beside giggles and giggle and giggles, and, yes, beside giggles and tears, beside a child's shoelace abandoned to the swell, and tinned spaghetti, too, adrift in giggles,
bobbing nearby and out,
drifting to where a misty figure looks my way,
her face a void,
a void, a face.

Rembrandt, Self Portrait at the Age of 63 (1669)



Large format film

毛主席语录

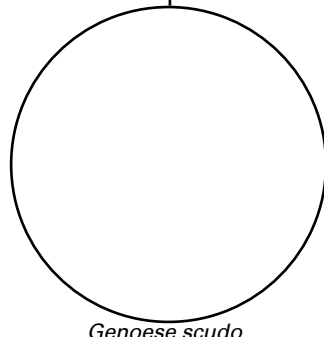
US dollar bill

At the threshold,
espying his shifting form,
shrivelled, recumbent, unmoving,
until a first stride delivers closeness, a second a smile, then a lurch to discern the dim glimmer of recognition beneath paling eyes,
opening, closing,
in a blink that dashes anticipations, that defies acknowledgement,
a familiarity dissolving,
to question who and what I am.

Quotations from Chariman Mao Tse-tung

Rembrandt, Self Portrait at the Age of 63 (1669)

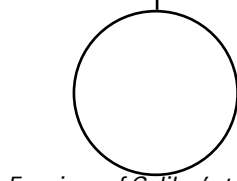
View from the window at Le Gras



Genoese scudo

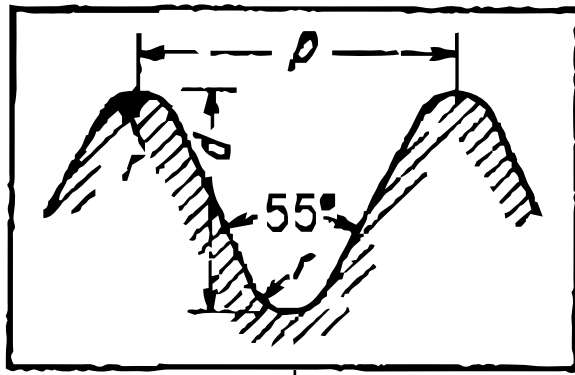


US government legal paper

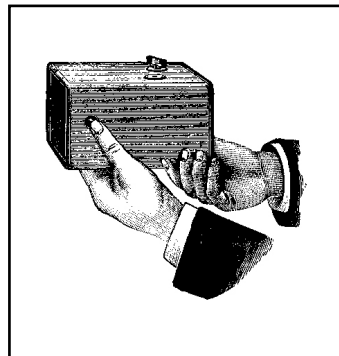


Eyepiece of Galileo's telescope

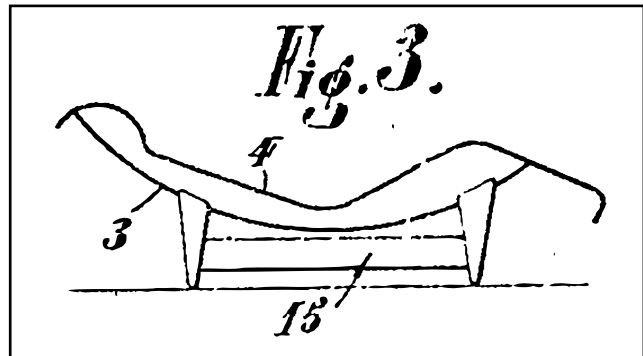
Perhaps a new direction, a pivot to an unpredicted end whose guiding tracks project to indistinction, their stygian contours eluding discernment in a course that promises neither pain nor pleasure nor advance nor regress but which glistens expectantly regardless, awaiting the blind investment of voyagers departing, anticipating a journey, or perhaps not,
perhaps only a resumption, in a return to where things once lay, their outlines strewn still and suspended, unchanged, unworn, enveloped by the flow of elapsing years whose current laps softly at the lip of familiarity, leaving remnants neither shifted nor aged but cocooned upon islands of habit, each welcoming a visitors' return, to land as if nought had happened, as if home and ready to begin again, or perhaps not,
perhaps merely another stride forward, an unconscious, unplanned footstep advancing along grooves worn deep, trudging through established furrows to progress the programme further, to sustain motion and reach a trajectory known, expected, yet more vivid with proximity, its pocketed climax fresher upon nearness, spilling outwards to overwhelm, to engulf, or perhaps not,
perhaps only an ending, in an even cessation beyond which lurks nothing, neither the silent auditorium post-performance nor the blank screen denied power, nor the lingering index of past experience, whose false negativity flourishes unchallenged, nor life's apophatic other, greeted by pause, by absence, instead only the unevokable, unimaginable close that closes, a death, or perhaps not.



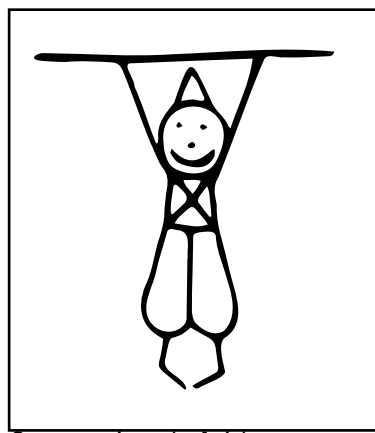
Credit card



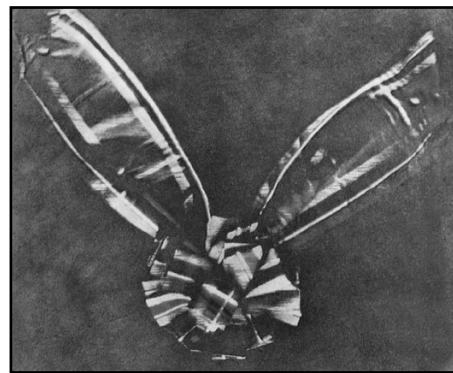
First U.S. stamp



Credit card



Common time clock ticket



80mm medium format film

Digits clasp wordlessly warm,
her breath, a simoom, wraps over barren chords,
the mysterious impact of touch slumping neighbour to montage,
calling ideas, affects, words, words,
a fireside conversation,
an acid smirched road map,
a ruptured bin bag,
and maybe homeland.



Playboy centrefold

Through wrinkled brow a parent hides,
bouncing beneath the rubble,
a spectre ambling in fallow flesh,
my palm greeting his knuckles, cries building, a pulse hastening, all atop waves of loss,
to dip an ungloved hand into the reliquary of oblivion and return empty,
catching convulsive goodbyes.

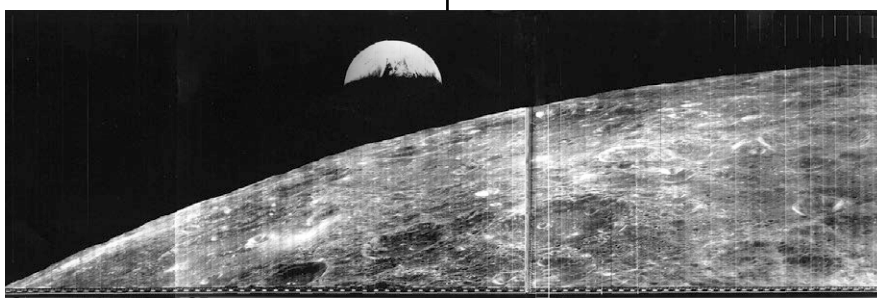
Rembrandt, Self Portrait at the Age of 63 (1669)



Lord Kitchener Wants You

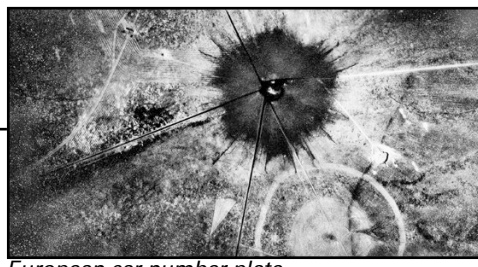


Large format film

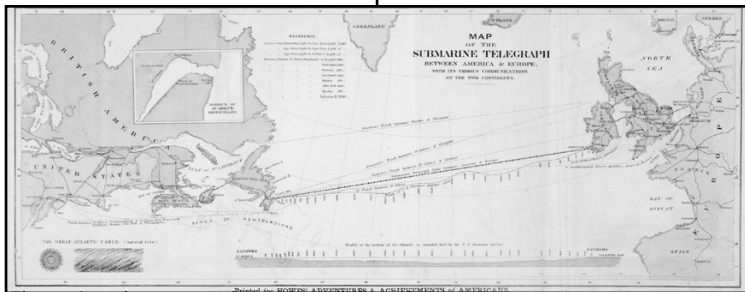


Commodore 64 PCB

Rembrandt, Self Portrait at the Age of 63 (1669)



European car number plate



First advertisement printed by William Loxton



13" Macbook pro screen